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ASSASSIN'S REED ORIGINS



SPECIAL EDITION

ANTHONY DEL COL • PJ KAIOWA • DIJKO LIMA

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ASSASSIN'S CREED ORIGINS

SPECIAL EDITION

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GRA 741.5 ASS
Del Col, Anthony,
Assassin's creed. Origins /

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9781787731554

Published by Titan Comics
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144 Southwark St. London SE1 0UP

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A CIP catalogue record for this title is available from the British Library

November 2020
10 9 8 7 6 5 4 3 2 1
Printed in Canada.

WWW.TITAN-COMICS.COM

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ACKNOWLEDGEMENTS:

Many thanks to Aymar Azaïzia, Anouk Bachman, Richard Farrese,
Raphaël Lacoste, Antoine Ceszynski, Caroline Lamache and Clémence Deleuze.



ASSASSIN'S CREED ORIGINS

SPECIAL EDITION

< STORY CONCEPT BY >

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< PJ KAIOWA >

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< LETTERS >

< COMICRAFT >

< COLLECTION COVER >

< TONI INFANTE >

LOADING MEMORY...

Egypt – the turbulent final years of
the Ptolemaic period.

Succeeding in their mission of vengeance, Bayek of Siwa and his wife Aya eliminated those responsible for the death of their son. But their quest for retribution led them to uncover the secretive Order of the Ancients, and its plans to control all of Egypt – and beyond.

Aware of the magnitude of the threat the Order poses toward the freedom of all people, Bayek and Aya parted ways to dedicate their lives toward building a brotherhood to resist the power of the Order. Known as the Hidden Ones, they work from the shadows to assassinate those who would seek to control the free will of the people.

With the city of Rome as her new base of operations, Aya has already enlisted the help of a number of like-minded individuals to set her sights on a new target: the increasingly power-hungry dictator Julius Caesar...



CHAPTER 1



> #1 COVER A / STEPHANIE HANS



IT IS
TOO LATE
FOR YOU.



OCTAVIAN
AND HIS ARMY
WILL BE HERE
IN A DAY. YOU
WILL DIE.

NO, YOU
WILL DIE.



YOU DARE
LAUGH?

I WAS
ONCE TOLD
THAT ECHOING
A THREAT IS
A SIGN OF
WEAKNESS.



WHO IS THE
WEAK ONE? WOULD
IT NOT BE THE ONE
WITH A KNIFE TO
HER THROAT?

UNLIKE YOU,
CLEOPATRA,
I ACCEPT MY
FATE.

THEN
LET YOUR
FATE BE.
KILL
HER.

YES, MY
PHARAOH.

Alexandria, Egypt. 30 B.C.E.

SEND HER
HEAD TO OCTAVIAN
AND HIS MEN.

THEY WILL
KNOW I WILL
NOT GIVE
UP.

DID SHE
SPEAK THE
TRUTH? IS
OCTAVIAN
CLOSE?

HE
IS.

BUT... SHE
WAS SO BRAVE.
SHE MUST HAVE
KNOWN YOU WOULD
KILL HER AND YET
SHE STILL -

SHE
REMINDS ME
OF ONE I ONCE
KNEW. ONE I
RESPECTED.

SHE TOO
CHALLENGED
ME.
I OFTEN
WONDER WHAT
HAPPENED TO HER.

WHERE DID YOU
WIND UP, AYA?

Rome, 44 B.C.E.
Fourteen years earlier.

HE'S
OVER
THERE.

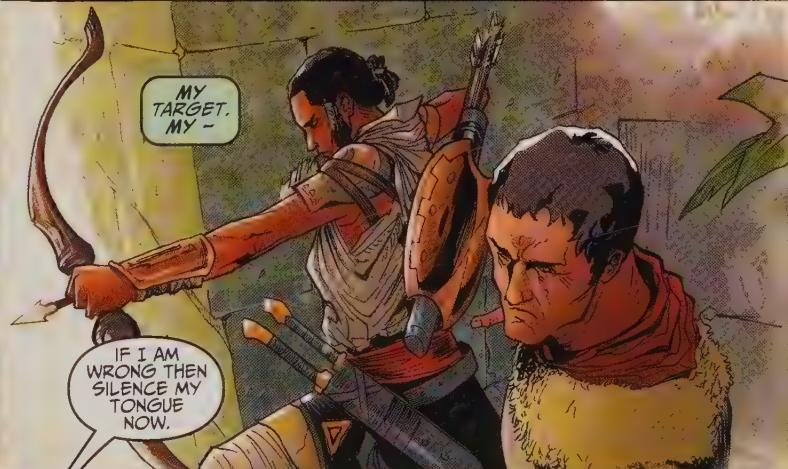
I NOW
KNOW MOST
OF THE CITY.

THANKS TO
BRUTUS.

WITHOUT HIM I WOULD
NOT HAVE SURVIVED
THE JOURNEY HERE.

AND WOULD NOT BE
CLOSE TO ENDING
CAESAR'S MADNESS.

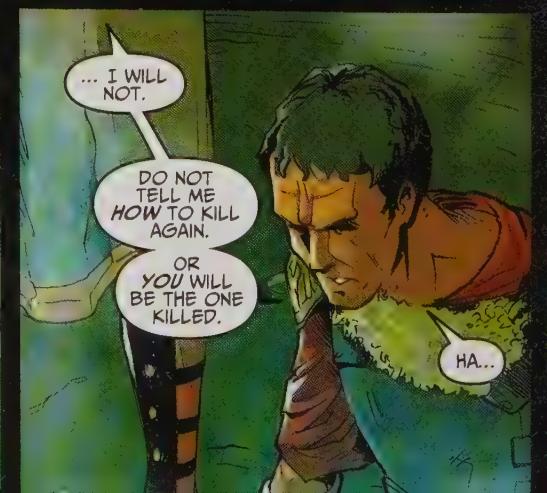
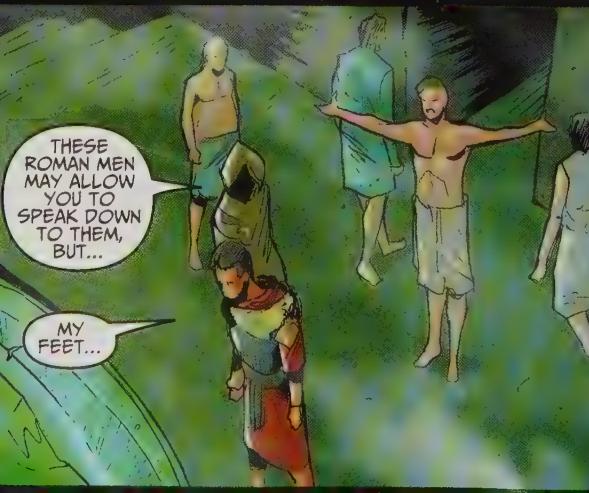
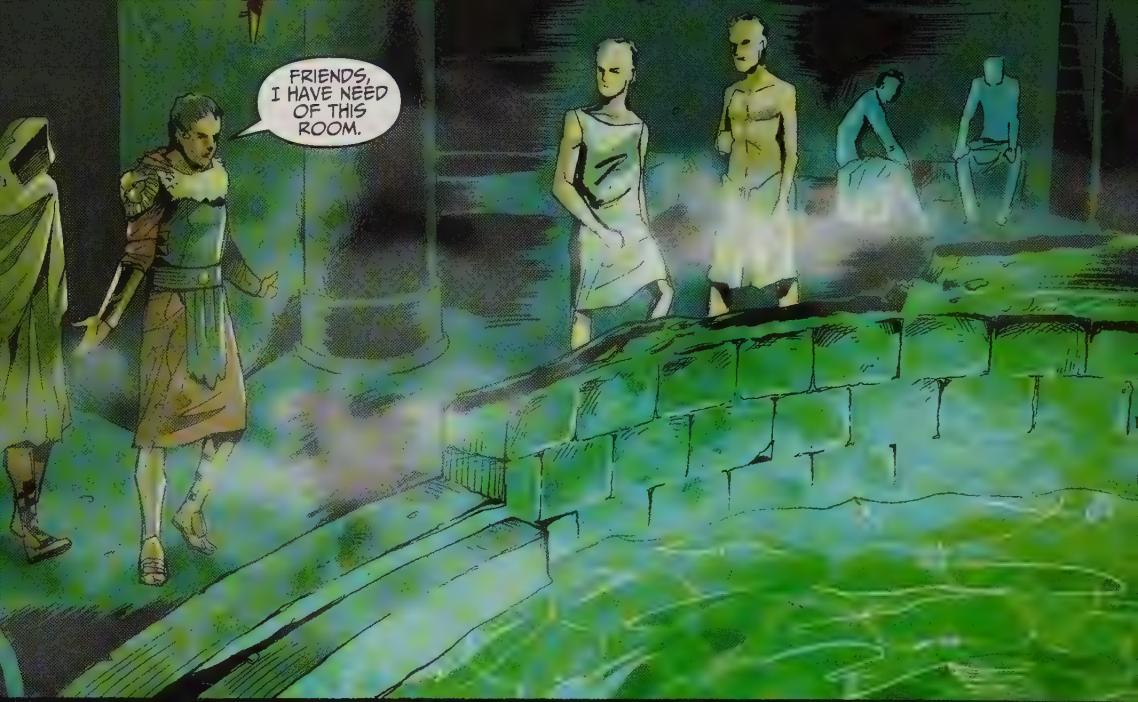
WOULD NOT HAVE
BEEN ABLE TO
KILL SEPTIMIUS.

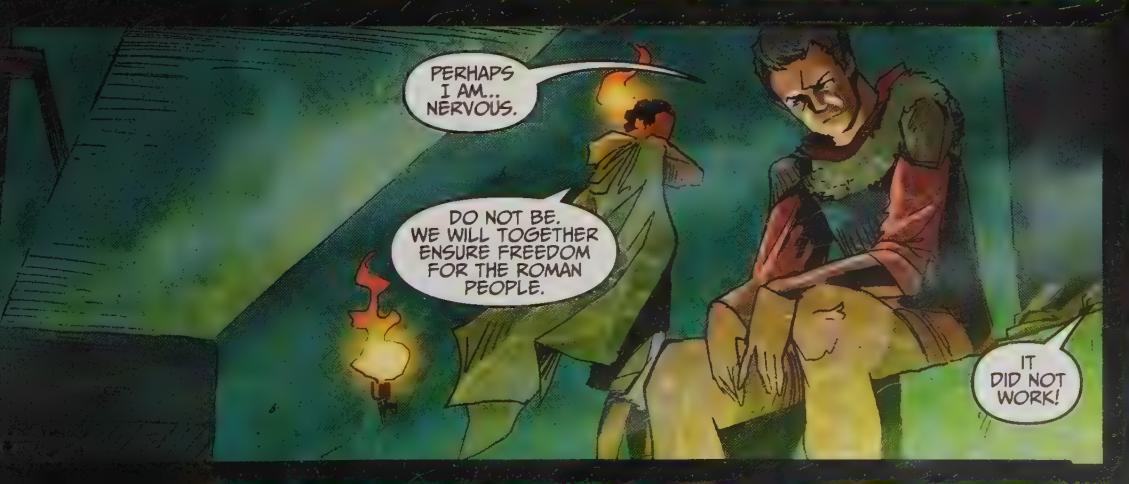
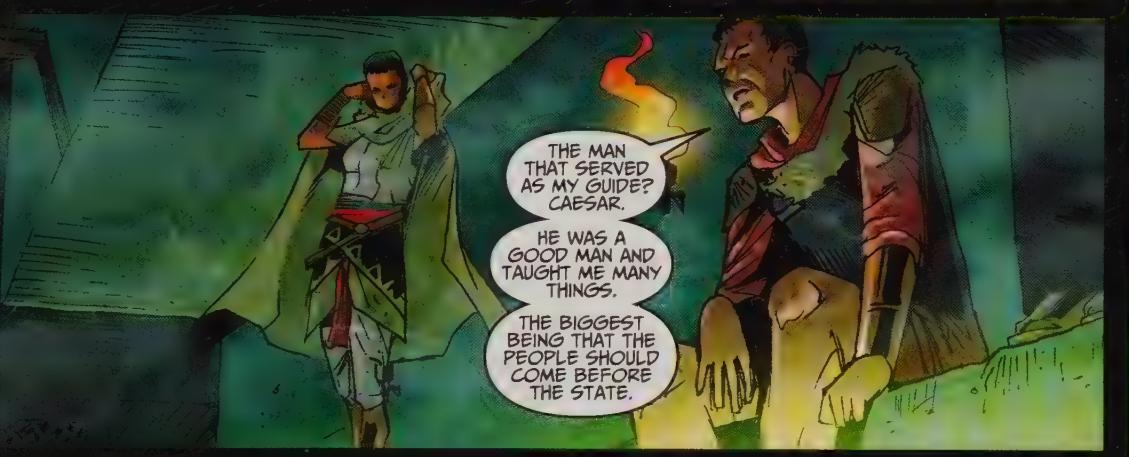




WHUMP











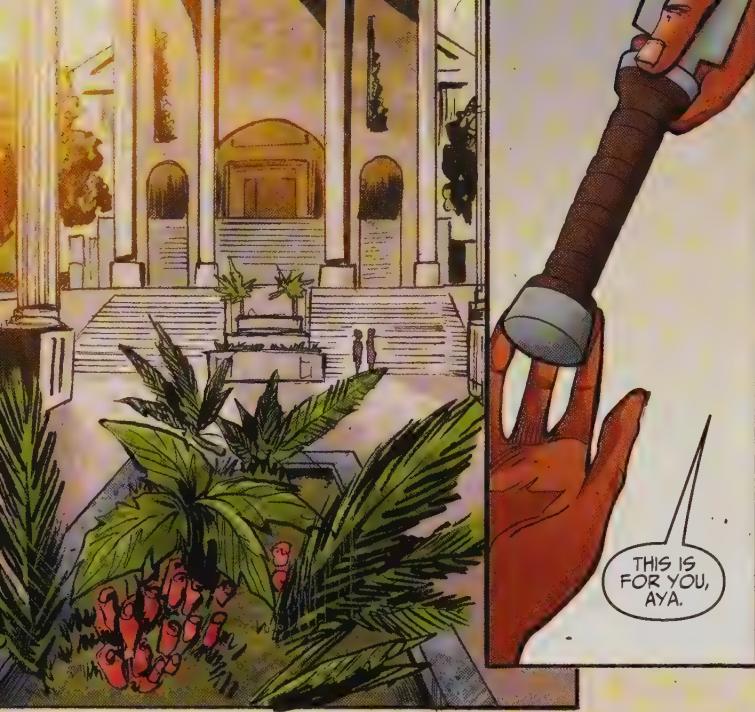


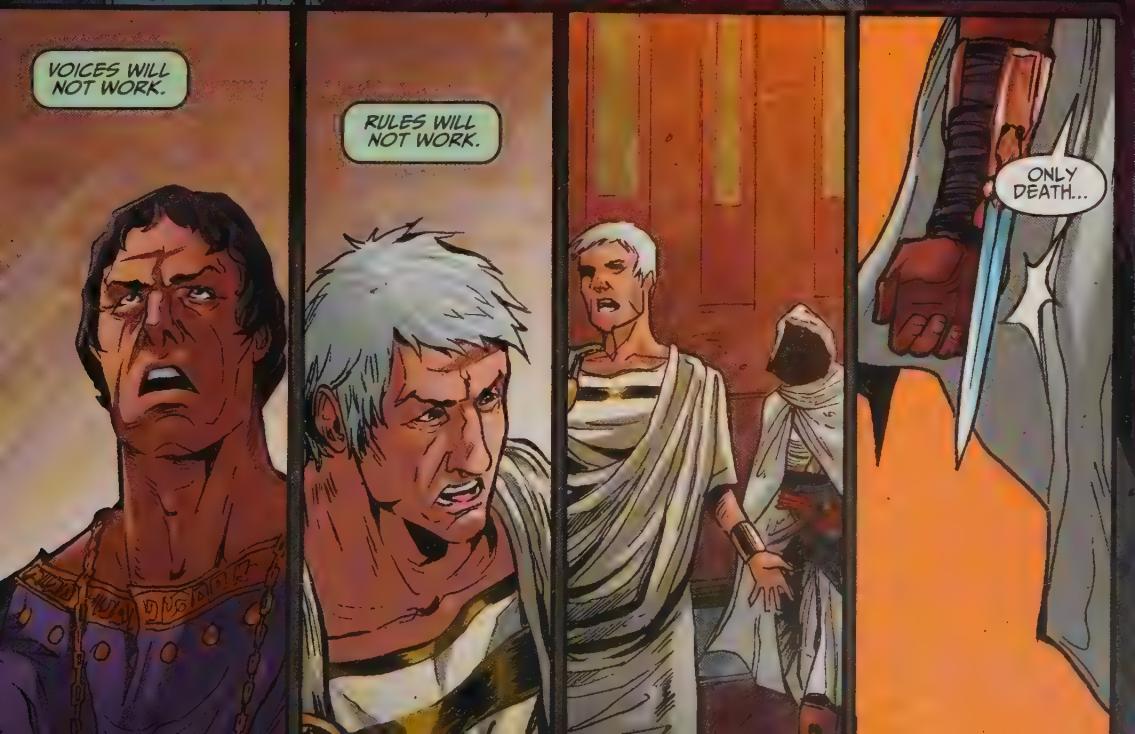




The Ides of March.



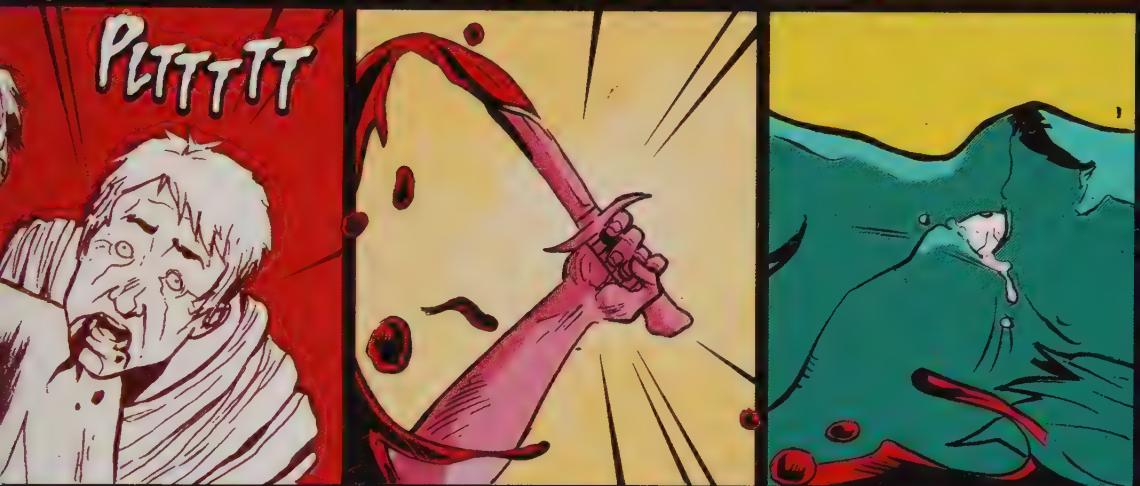






DEATH TO
TYRANTS.

PLATTE!









YOU ARE FREE NOW!
THE TYRANT IS DEAD!

BRUTUS HAS ERRED,
THIS WILL NOT END WELL.

HIS DAYS ARE NUMBERED.
AS ARE THOSE WHO COLLUDED WITH HIM.

MARK ANTONY IS CORRECT.

WE HAVE NOT SAVED ROME. WE HAVE MADE IT WORSE.

AND SOON WE WILL BE THE HUNTED.



C H A P T E R 2



DEL COL. KAIUW

ASSASSIN'S CREED ORIGINS



Alexandra, Egypt. 30 B.C.E.





WELL DONE,
CAESARIAN.

WELL
DONE? I WAS
DEFEATED
SOUNDLY.



AND YOU
WILL LEARN
A LESSON
FROM IT.

EVERY
SOLDIER MUST
BE DEFEATED
BEFORE THEY
CAN UNDERSTAND
VICTORY.

I AM PROUD
OF YOU, MY
SON.

I AM NOT
A CHILD. AT THIS
AGE YOU WERE
ALREADY -

DEFENDING
EGYPT'S HONOR,
AYE, AND NOW
WE DO SO
TOGETHER.

THEN LESS
DISCUSSION...

CLEOPATRA!
THERE IS A
FIRE!

... AND
MORE -









KILLED BY HIS FELLOW ROMANS!



BETRAYED BY MEMBERS OF THE SENATE!

DID YOU WANT THEM TO KILL HIM? ASK THEM TO KILL HIM?

NO, WE DID NOT! BUT THEY DID!

NO!

BRUTUS UNDERESTIMATED MARK ANTONY.

UNDERESTIMATED THE RESPECT THE SOLDIERS, THE PEOPLE OF ROME, HAD FOR CAESAR AS THEIR LEADER

UNDERESTIMATED THE DANGER.

I SHOULD NOT HAVE LISTENED TO HIM.







ROMAN SOLDIERS ARE WELL-TRAINED.

UP THERE!

GOOD ARCHERS.

AGH!

QUITE GOOD.

NO ONE HERE
TO CREATE A
DISTRACTION.



BACK WHERE IT ALL
STARTED. LAST PLACE
THEY WOULD THINK OF.

EXCEPT FOR
MARK ANTONY.
SMARTER THAN
MOST.







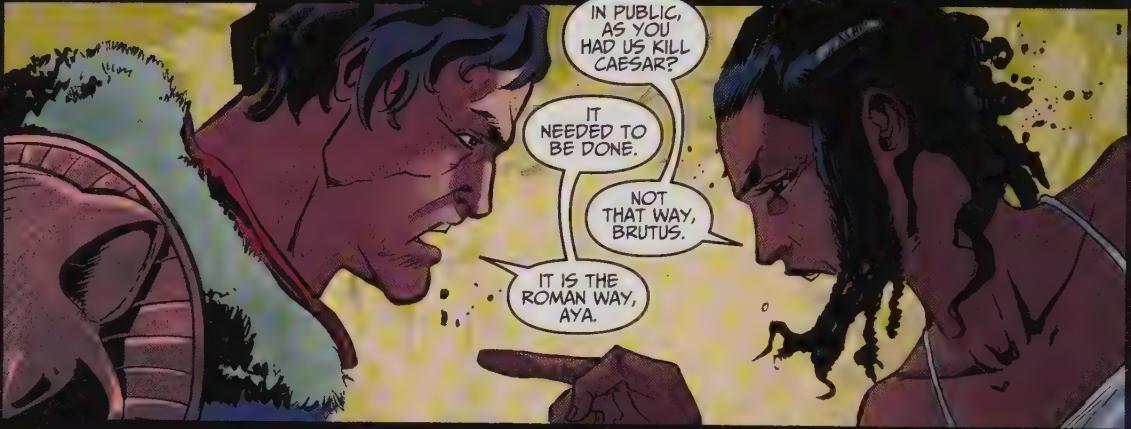
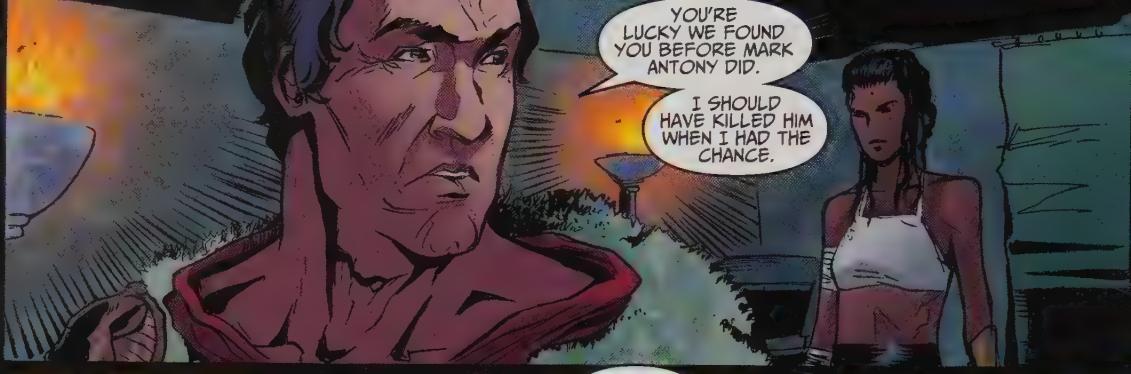


MUST...

... GET...

SPLASH













EVEN IF I
DROWN WHILE
DOING SO.



C H A P T E R 3

DEL COL · KAIOWA · DUJO

ASSASSINS CREED ORIGINS

UBISOFT
TITAN
COMICS

Alexandria, Egypt. 30 B.C.E.







HE LED
US HERE, AND
LEFT US BY
OURSELVES.

HE
BETRAYED
ALEXANDRIA.
KILL HIM.

THAT
CANNOT
BE! HE IS
LOYAL.

DO YOU
WISH FOR HIM
TO TAKE THE
LIFE OF YOUR
MOTHER, YOUR
PHARAOH?

WHAT HAS
HAPPENED?
WHO IS - ?

I HAVE SEE
IT BEFORE. I
BELIEVES W
ILL LOSE

YOU MU
BE WAR
OF WHO
TRUST

WHEN
THEY FEEL
PRESSURE.

GLURGH

... PEOPLE WILL
DO WHATEVER IT
TAKES TO SAVE
THEMSELVES.



Rome, 44 B.C.E.
Fourteen years earlier.





THERE, BOY.
IT'S GOING TO
BE OKAY.

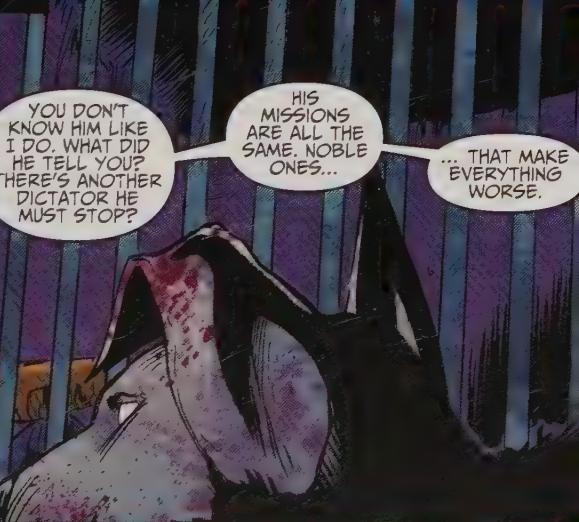
LOOKS LIKE
IT WAS ATTACKED BY
ANOTHER ANIMAL.
SOMEHOW SURVIVED.



THE THINGS THESE
MONSTERS DO TO
ANIMALS IN HERE.



AND FORCE THEM TO
DO TO EACH OTHER.



PLEASE,
AYA. I WANT
TO SAVE YOU.
ALLOW ME.

PERHAPS HE'S
RIGHT ABOUT
BRUTUS.

IF WE HAD KILLED
CAESAR FROM THE
SHADOWS...

... MARK ANTONY'S MEN
WOULD NOT BE OUT
FOR BLOOD.

NO.

I WON'T TURN
ON BRUTUS JUST
TO SURVIVE.



I WANT
TO HELP YOU,
AYA. I REALLY
DO.

BUT WITHOUT
INFORMATION
ABOUT THE TRAITOR
BRUTUS...



"... THERE'S
NOTHING TO
STOP THEM."

One hour later.



I MAY NOT KNOW
EVERYTHING ABOUT
ROME, BUT...

... I KNOW
WHEN I'M IN
A GLADIATOR
ARENA.

THEY WANT ME
TO DIE PUBLICLY
LIKE CAESAR.

I'M
SORRY,
AYA.

BUT THERE'S
NO ONE HERE.

BUT THIS
IS WHAT THEY
WANT.

SO WHERE
ARE THEY?



CREAK







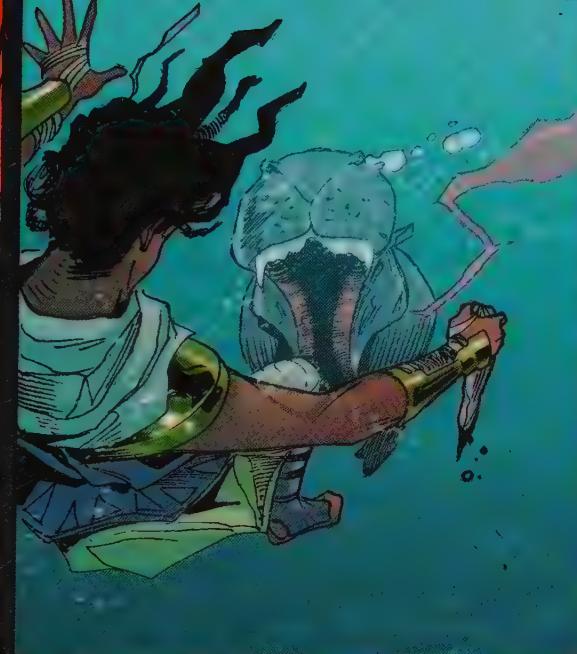


I WAS RAISED
TO BELIEVE THE
HIPPOPOTAMUS
SYMBOLIZES
TWO THINGS.

ONE IS
PROTECTION
OF MOTHERS
AND BABIES.

THE OTHER
IS DEATH.

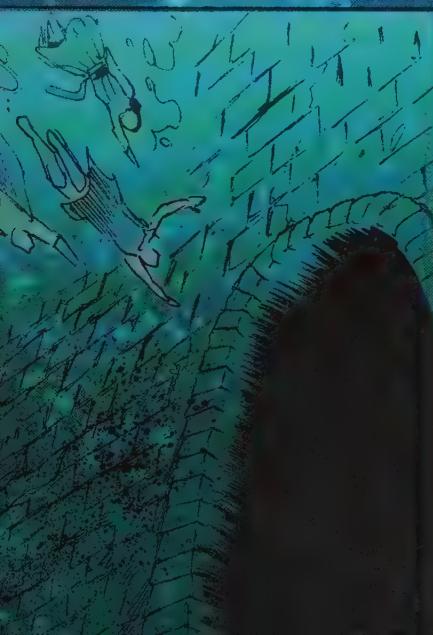


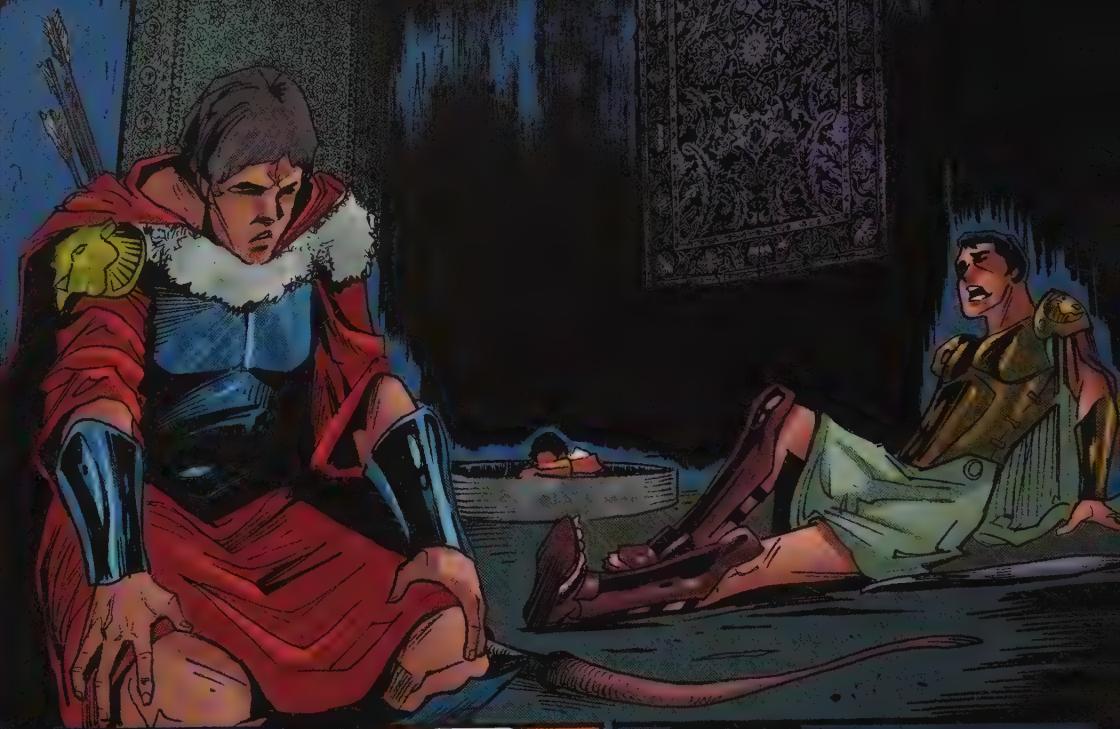














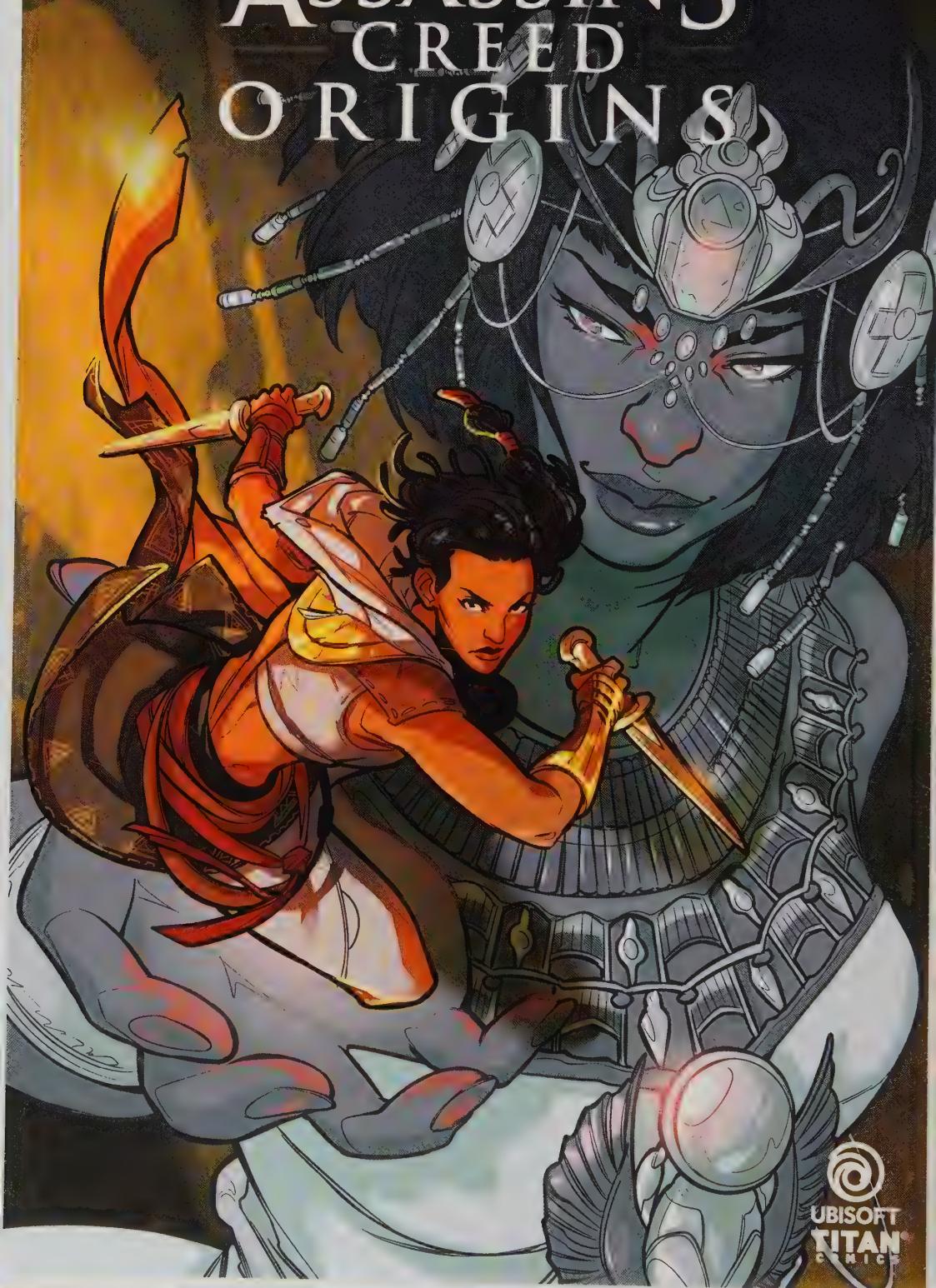




CHAPTER 4

DEL COL • KAIOWA • DIJKO

ASSASSIN'S CREED ORIGINS



UBISOFT
TITAN
COMICS

"THEY ARRIVED THREE HOURS AGO."

"DEFEATED OUR TROOPS AT THE HARBOR."



"DEFEATED OUR TROOPS IN THE GREAT SQUARE."

DEATH TO CLEOPATRA!



"OCTAVIAN IS COMING CLOSER. HE WANTS YOUR HEAD ON A PIKE."

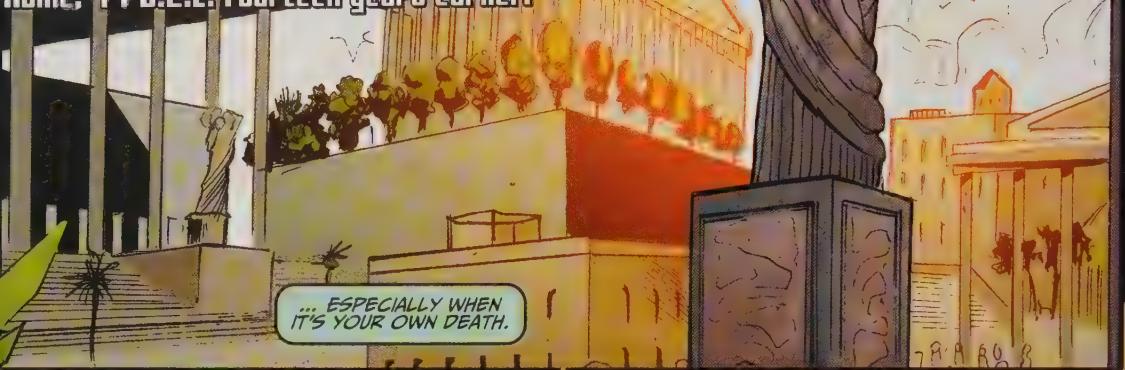
"I WILL NOT BE TRIUMPHED OVER."

DEATH TO CLEOPATRA!









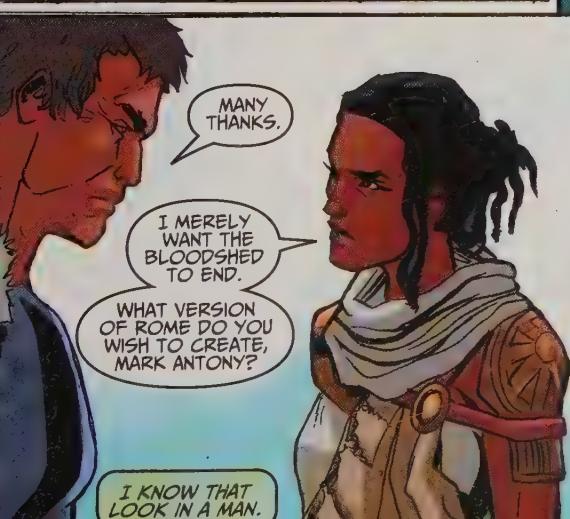
SO I MIGHT
AS WELL











The next evening.

SO THERE IS ONLY ONE THING TO DO.

ROME IS BEAUTIFUL.

BRUTUS, YOU MUST LEAVE --

I KNOW. I AM BOUND FOR CRETE. I... I WILL MISS ROME.

AYE, I KNOW HOW HARD IT IS TO LEAVE A PLACE YOU LOVE.

I STILL WONDER IF I AM MEANT FOR ROME.

I CAN THINK OF NO ONE BETTER TO FIX THIS PLACE. YOU CAN START A NEW BUREAU HERE. DO IT THE RIGHT WAY.

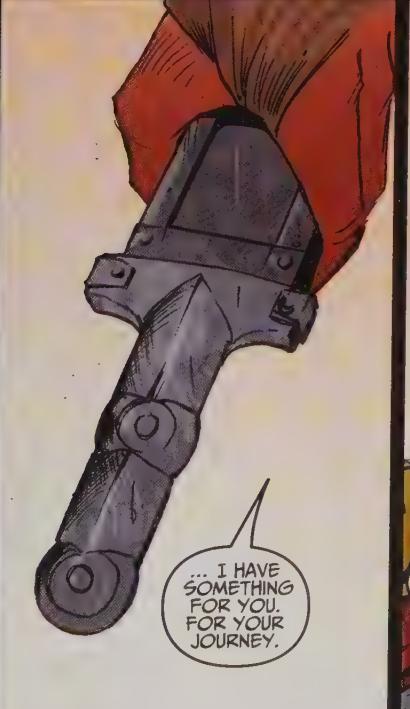
FROM THE SHADOWS. IT IS YOUR HOME NOW.



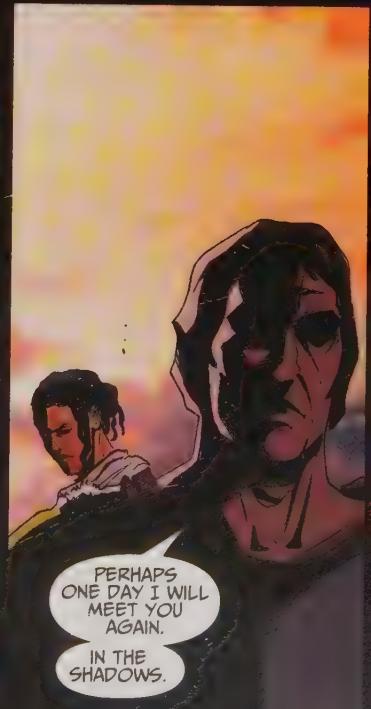
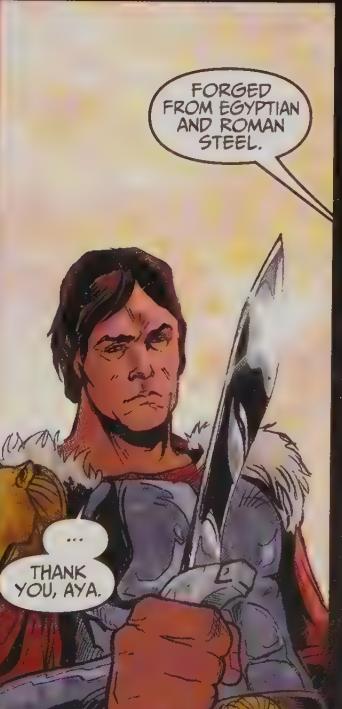
I WILL DO ALL I CAN.



BEFORE YOU LEAVE, BRUTUS...

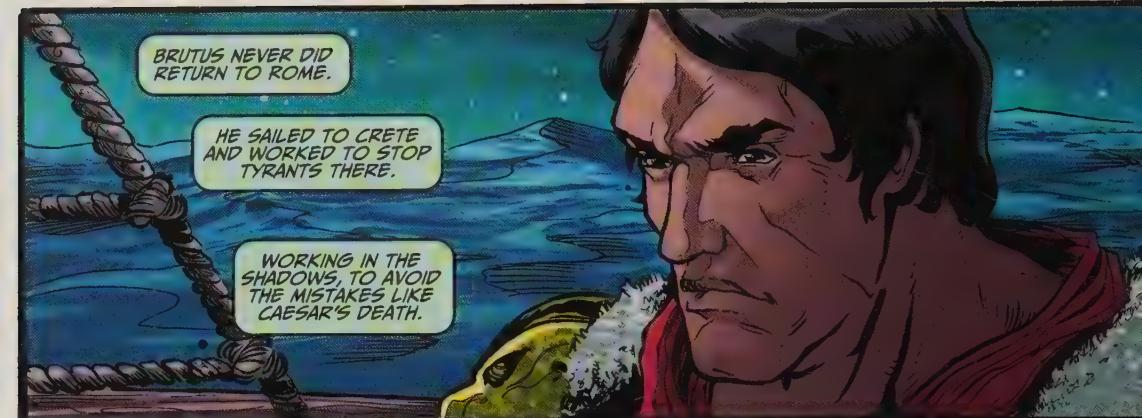


... I HAVE SOMETHING FOR YOU. FOR YOUR JOURNEY.



PERHAPS ONE DAY I WILL MEET YOU AGAIN.

IN THE SHADOWS.



BRUTUS NEVER DID
RETURN TO ROME.

HE SAILED TO CRETE
AND WORKED TO STOP
TYRANTS THERE.

WORKING IN THE
SHADOWS, TO AVOID
THE MISTAKES LIKE
CAESAR'S DEATH.



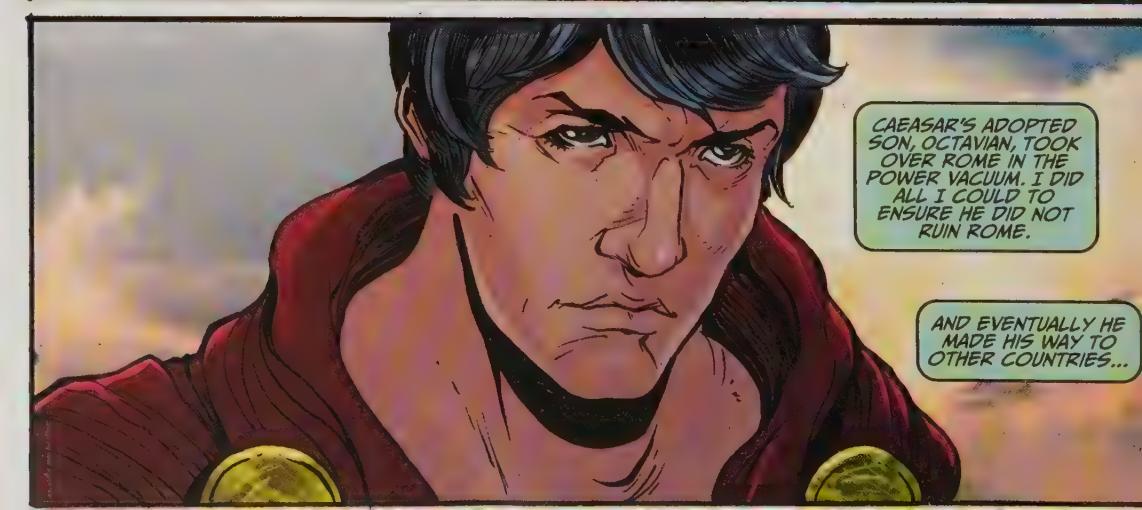
BUT EVENTUALLY MARK
ANTONY AND CAESAR'S
ALLIES TRACKED HIM DOWN.

APPARENTLY
KILLED HIM IN
MACEDONIA.



AND I CHANGED MY NAME
TO AMUNET TO REMIND
ME OF HOW I MUST ACT:
THE HIDDEN ONE.

THOUGH I HEARD THAT
HE MAY HAVE FADED THE
DEATH AND CHANGED
HIS NAME.



CAESAR'S ADOPTED
SON, OCTAVIAN, TOOK
OVER ROME IN THE
POWER VACUUM. I DID
ALL I COULD TO
ENSURE HE DID NOT
RUIN ROME.

AND EVENTUALLY HE
MADE HIS WAY TO
OTHER COUNTRIES...









THIS IS NOT
OCTAVIAN.

BUT RATHER
A SHADOW FROM
YOUR PAST.

SOMEONE
YOU ONCE
KNEW AS...

... AYA.



IF HE IS
SO STRONG,
HOW DID YOU
SNEAK PAST
HIM?

ONE CANNOT
HUNT WHAT THEY
CANNOT SEE.

BUT ANYONE
CAN SEE WHAT
IS HAPPENING
HERE.

ALEXANDRIA IS
BURNING TO THE
GROUND. EGYPTIAN
ARE DYING, FIGHTING
A WAR THEY
CANNOT WIN.

A WAR YOU
CANNOT WIN.



YOU FORGET
WHO I AM? YOU
DARE SPEAK
TO ME --

NO, I REMEMBER,
CLEOPATRA. I SEE
SOMEONE WHO IS
POISED TO RUIN HER
LEGACY.

ALL IN
THE NAME OF
VANITY.

I HAVE
WITNESSED THIS
BEFORE.

WITNESSED A
NATION CHANGE
BECAUSE LEADERS
MISJUDGED THE
SHIFTING
WINDS.

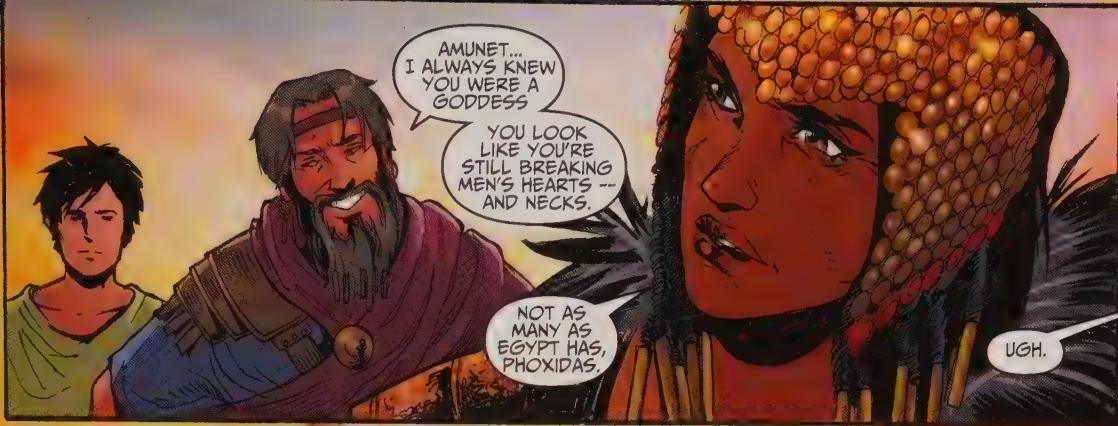
CLEOPATRA, MY
FORMER FRIEND,
GIVE UP THIS
BATTLE.

SPARE
OUR BELOVED
EGYPT FURTHER
SUFFERING.











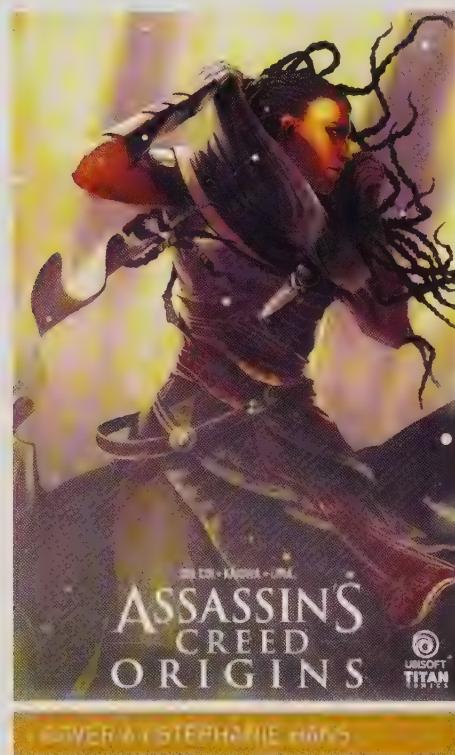
> EXTRA MATERIAL



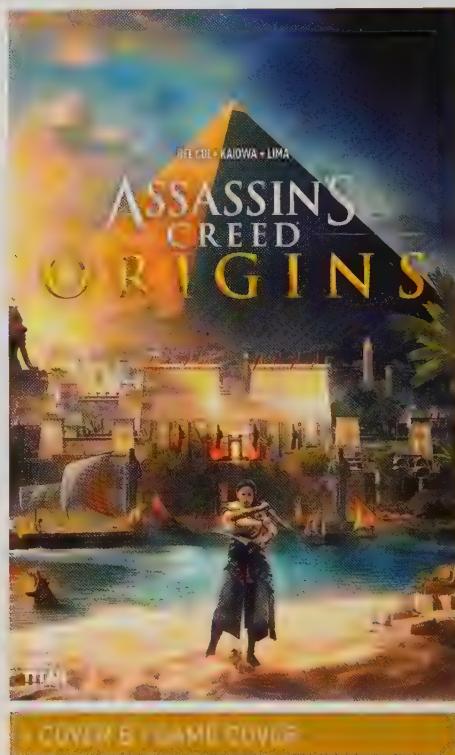
> COVER GALLERY

ISSUE ONE

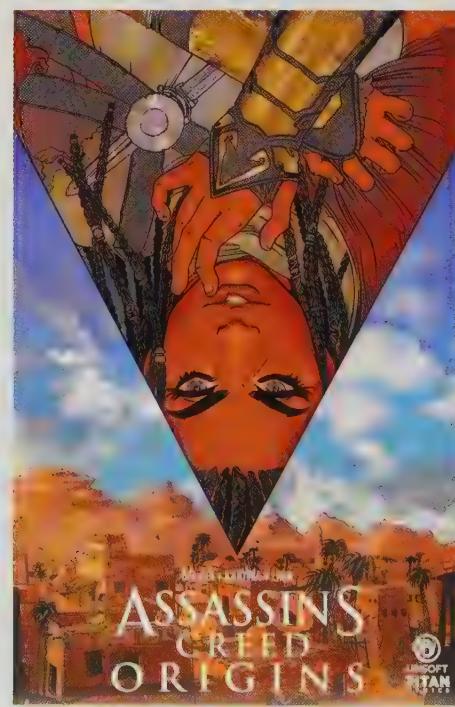
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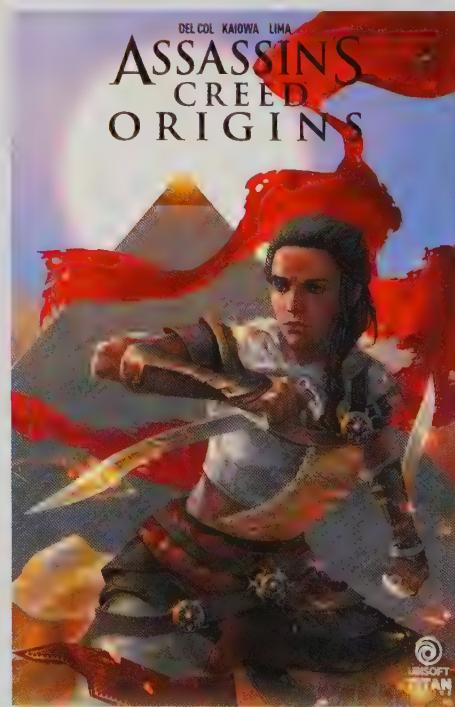
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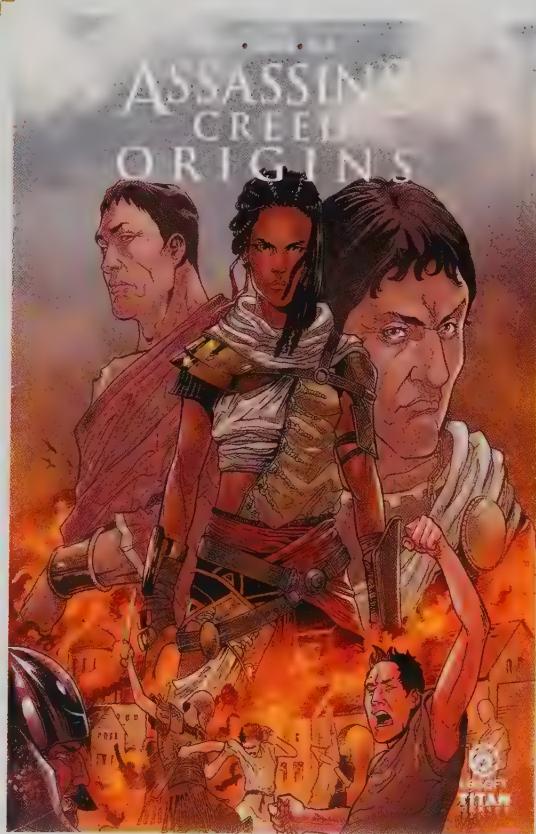
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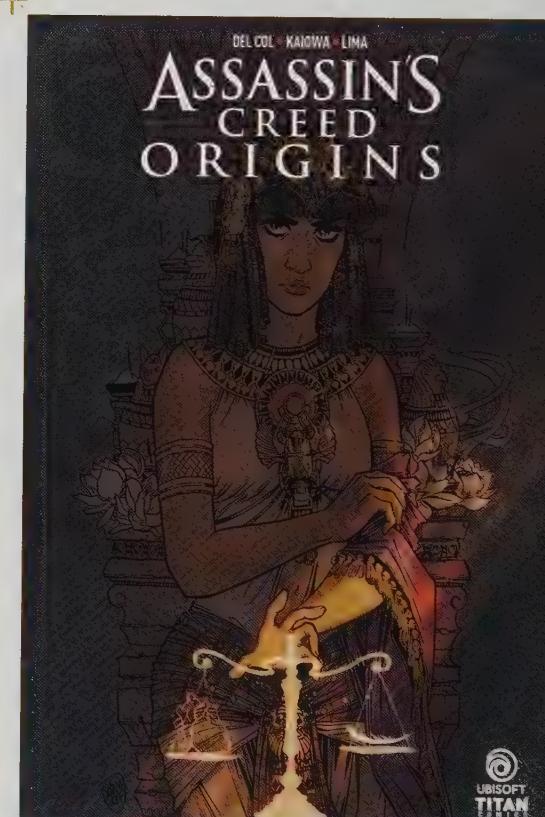
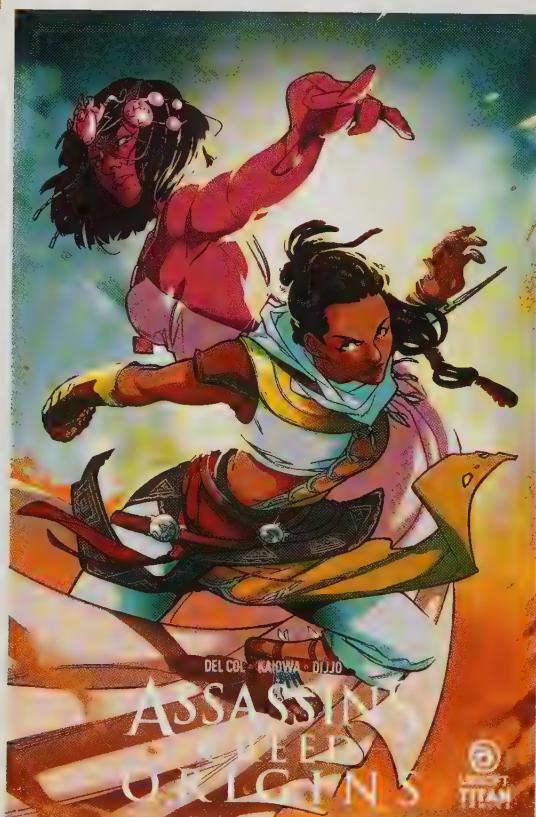


ISSUE TWO

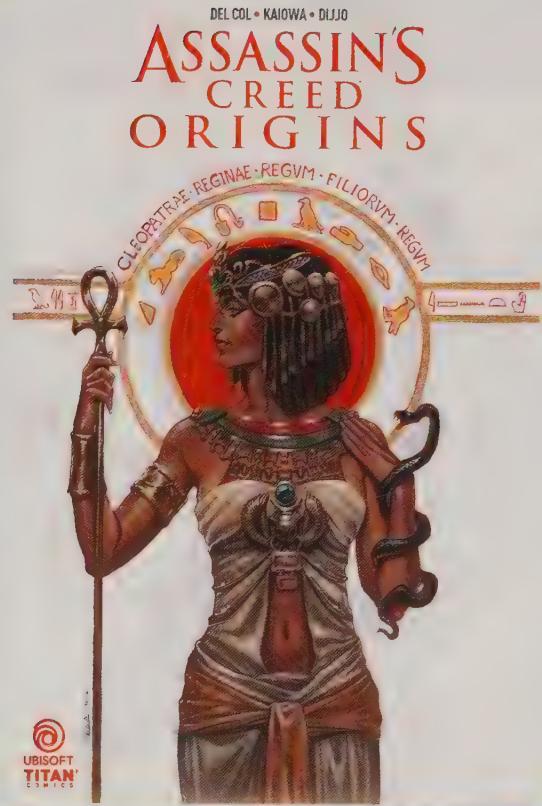
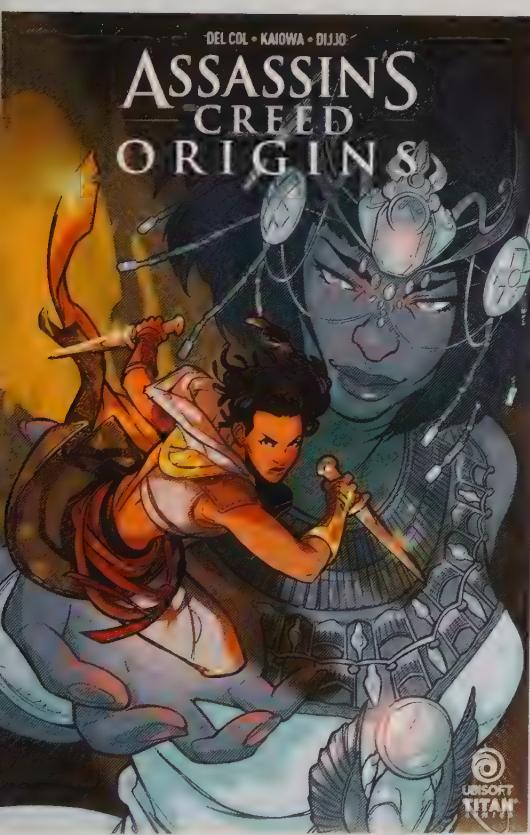


> COVER GALLERY

ISSUE THREE



ISSUE FOUR



ORIGINAL COLLECTION



• CHI-TEH COVER I (B&W) / STEPHEN MOONEY



• COLLECTION COVER (COLOR) / TRAVIS FRIESE



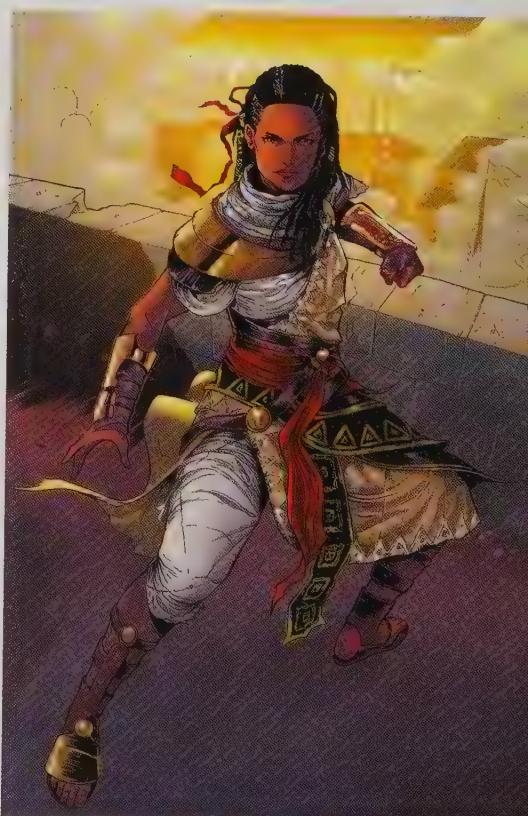
sketch by PJ
Kaiowa.



Akila sketch
by PJ Kaiowa



Aya pin-
inks by PJ Kaiowa



Here's a quick look at the various techniques and collaborative effort required to bring Aya and Assassin's Creed Origins from the screen to the page.

PAGE 4

Panel 1: A small panel. A close-up of our hero, AYA. She's running so let's see her focused and perhaps her hair flows behind her

(1) Cleopatra (caption): Where did you wind up, Aya?

Panel 2: A LARGE panel. This is an action shot of Aya stealthily walking along a Roman rooftop. She's in full gear so the outfit similar to the game, with box and the arrow on her back. Make her look like a true action hero.

But she's not alone. Just behind her is an older man... MARCUS JUNIUS BRUTUS (we'll just call him BRUTUS). He's not in full-out gear yet isn't dressed in the traditional Roman Senator garb we think of him in. Something in-between. He's pointing Aya just off to the side.

(2) Caption: Rome, 44 B.C. Fourteen years earlier.

(3) Brutus: He's over there.

(4) Aya (caption): By now, I know most of the city.

(5) Aya (caption): Thanks to Brutus.

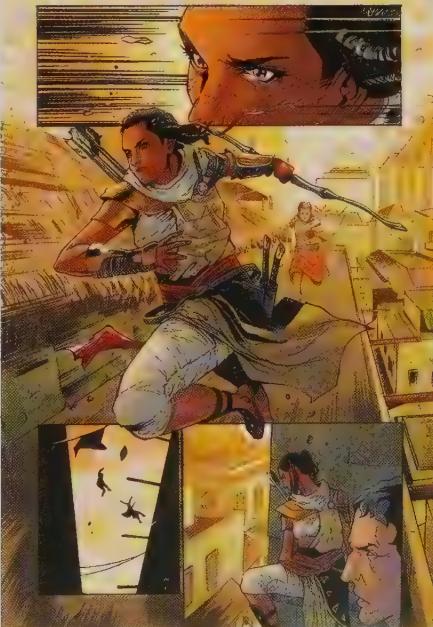
(6) Aya (caption): Without him I would not have survived the journey here.

Panel 3: From an extreme angle below (we're looking right up), we see both Aya and Brutus jump across a small void between buildings

(7) Aya (caption): Would not have been able to kill Septimius.

Panel 4: A medium-shot as Aya and Brutus hunch down, hiding. They both stare down, off-panel.

(8) Aya (caption): And would not be close to ending Caesar's madness.



ISSUE #1, PAGE 04.

Script by Anthony Del Col

Layout/inks by PJ Kaiowa

Colors by Dijio Lima.

Let's try something different with this page. It'll be a splash page of the first (physical) blow against Caesar – but on top of that let's go with insert panels showing the blow in slow motion. Feel free to put the insert panels wherever you think they work best on the page.

Panel 1: A full splash-page of Aya stabbing Caesar in the back.

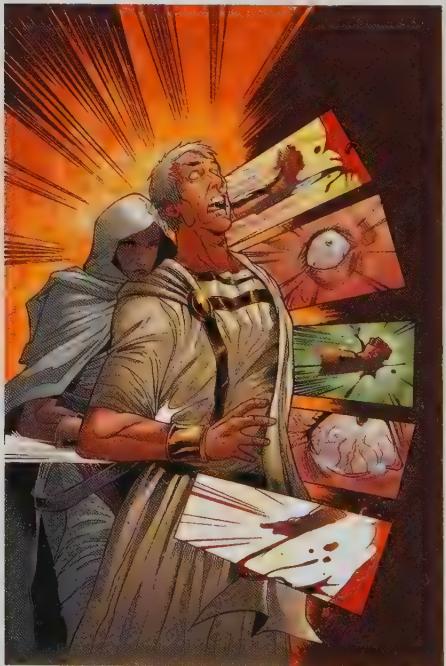
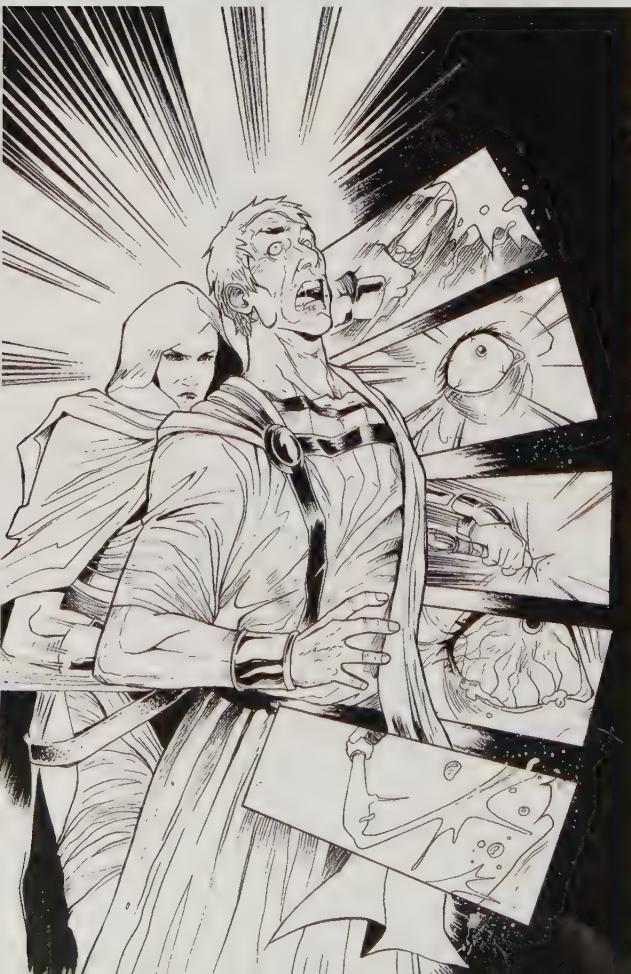
Caesar's facial expressions indicate that it's a hit, a very palpable hit (had to throw some Shakespeare in here.... How could one not...?). He's grimacing and in pain. Aya, meanwhile, is as cold as a cucumber as she whispers her final words to Caesar.

- (1) SFX: PLTTTT (the stabbing)
- (2) Aya (caption): Death to tyrants

Panel 2: A small insert panel. A close-up of Caesar's back (perhaps profile?) as the blade is going into his body (through the robe). Show motion lines and a small smear of blood already coming out.

Panel 3: The next insert panel. The blade is now entrenched in Caesar's back and a small pool of blood has already made its place. There.

Panel 4: The final insert panel. The blade is forcibly ejected from Caesar's back. More motion lines and a small amount of blood spurts out with it.



> INTERVIEW

WITH ANTHONY DEL COL AND PJ KAIOWA

Could you please introduce yourself and tell us a bit about your career?

Anthony Del Col: I'm Anthony Del Col, the writer of the *Assassin's Creed Origins* series. In addition to diving into the AC Universe I've written numerous comics, including the *Kill Shakespeare* series, the Ringo Award-nominated *Nancy Drew & The Hardy Boys: The Big Lie* and outside of comics I'm the creator of the #1 Audible audio thriller *Unheard: The Story of Anna Winslow*.

PJ Kaiowa: When I was very young, I started working in advertisement, helping Art Directors until I became one, but always aiming for comics. Soon I began doing test

pages and posting artwork on the internet, where my first real job came from.

What was it like working with each other? Did you have the chance to discuss the comic and work on it together, or did you work separately?

ADC: PJ was already in place when I started and since we live in different countries, we didn't have the chance to physically meet and discuss the comic. But we exchanged a number of emails to discuss the look of the characters, the world, the tone, etc. PJ is an incredible artist and I would LOVE to work with him again.





PJK: It was [a] very pleasant experience. Anthony is very creative, he shows us things the way he sees them and allows us to add up our own perspective, too. It's great working in a team like that.

How would you describe the Assassin's Creed: Origins comic series?

ADC: Assassin's Creed Origins is a spin-off of the uber-successful video game of the same name, released in late-2017. It's a sequel involving the most popular character, the female assassin Aya, continuing her journey beyond the plot of the game as she becomes involved in the death of Julius Caesar and its aftermath. With everything I write, I try to sculpt it so that it can be consumed by those that are already fans and players of the game as well as complete neophytes. For the latter, this is a unique behind-the-scenes look at what happened before and after the death of Caesar.

PJK: Strong, passionate, dynamic! Assassin's Creed in its essence.

How did you hope Aya/Amunet would come across?

PJK: I think the same as I felt when I read the script, internally screaming: YES!

ADC: For all characters I write, I ask myself a number of key questions: What is their biggest strength? What is their biggest

weakness? I have a number of other questions but these two are key. Aya/Amunet in the game came across as a strong warrior but didn't have any major flaws. So, in this story I wanted to give her some, to flesh her out as more human. Let's face it - we ALL are imperfect and it's these imperfections that make us unique. Aya in our story is a little too determined to make her mark and expose tyranny to the world. She agrees with Brutus' idea to kill Caesar publicly (despite her misgivings) and quickly realizes this was a mistake. Will she repeat it through this story? You'll have to read it to find out!

Did you have to do a lot of research when drawing the comic? How did you do the research?

ADC: I was VERY fortunate in this series to have the services of Ann Lemay to consult with. She's a writer at Ubisoft and a history geek. So if I had any questions about [the Assassin's Creed] Universe continuity or even something as simple as gladiator fights or aqueducts, I would reach out to her and within an hour or two I would receive a LONG reply with exactly the right sort of information required.

PJK: Ubisoft provided me with a great deal of material. For the rest, I watched History channels on YouTube. I Studied Ancient Rome and Ancient Egypt, their

architecture, clothing and behavior, and while working on the comic pages, I had a period series playing on the TV, like *Rome*. Doing that helped me feel immersed in the story's context.

Is there any particular scene, or dialogue in the *Origins* mini-series that you are most proud of?

ADC: The hippo battle is probably the most favourite action scene I've ever scripted, so it definitely stands out. I mean, it's three killer hippos against a warrior. How can you top that?

PJK: The hippopotamus scene, [undoubtedly]. And, when Amunet appears before Cleopatra in the last chapter. I read the script and could only say "wow".

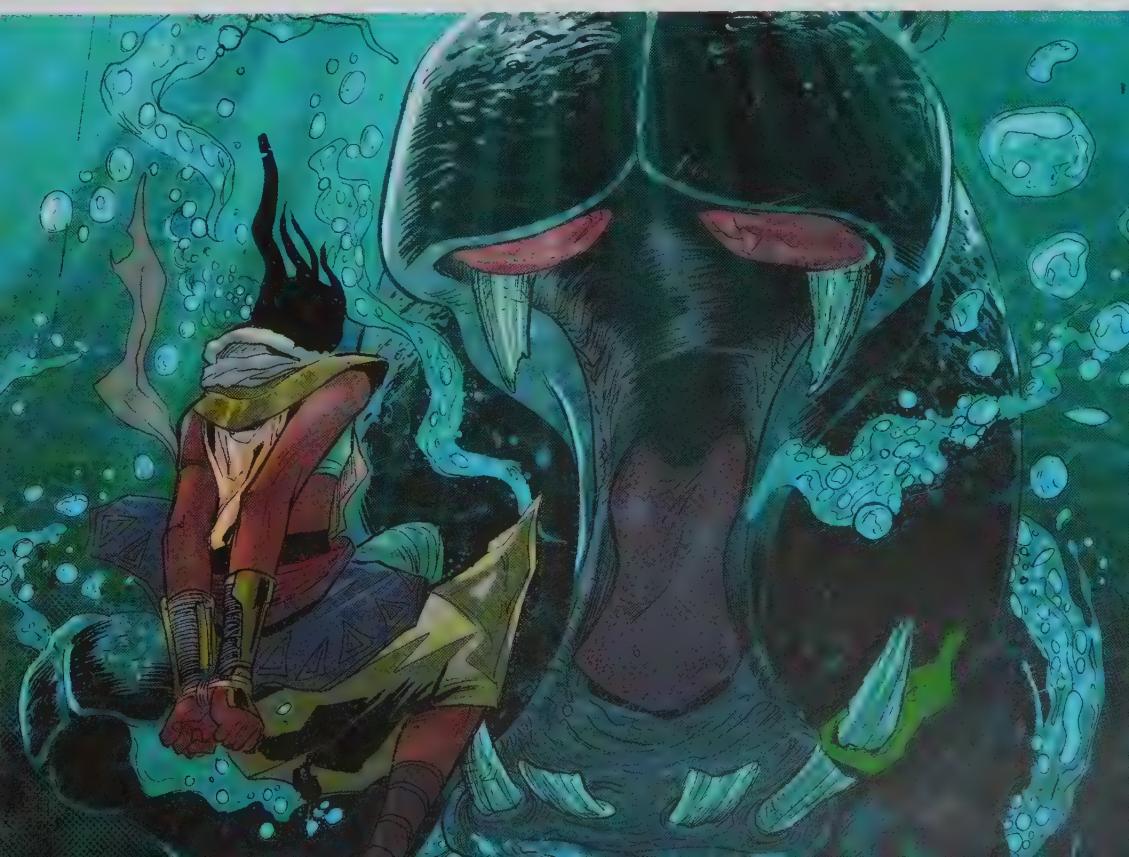
What was it like to write and draw an entire battle scene with hippos taking place underwater?

ADC: IT. WAS. THE. BEST. Early on I realized I wanted to include a gladiator battle in this series but didn't want the typical one we've seen countless times.

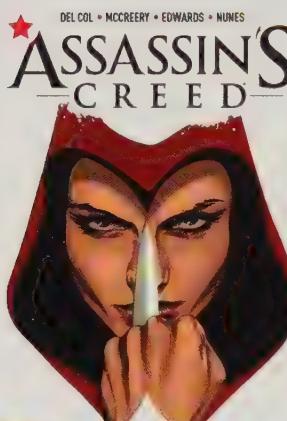
One of the parts of the game version of *Origins* I really liked was the square-off against an elephant so I wanted to find something that would be as much fun. After consulting with Anouk and Ann from Ubisoft we came up with the idea of using hippos. And, as mentioned, it was incredible! From an emotional perspective, in ancient Egypt hippos were held in high regard, so Aya is conflicted when they are unleashed upon her. These animals have been tortured for quite some time and forced to kill humans for survival, and Aya can see this – but she also must survive herself.

PJK: I am truly terrified of stuff like that. Huge maws make my knees wobbly, even in photographs. I even avoid them in amusement parks [*laughs*], so you can imagine what a challenge it was for me. But planning the scene, even with my phobia (thank you Anthony), was really fun and I could get a small idea of what Aya was going through at that moment.

- Special thanks to the Access the Animus website (www.accesstheanimus.com)

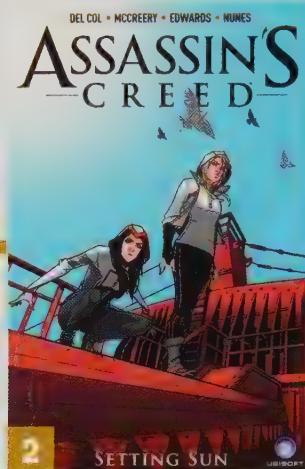


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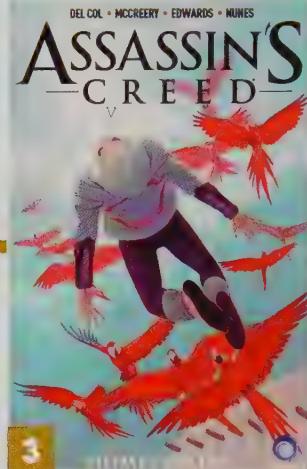
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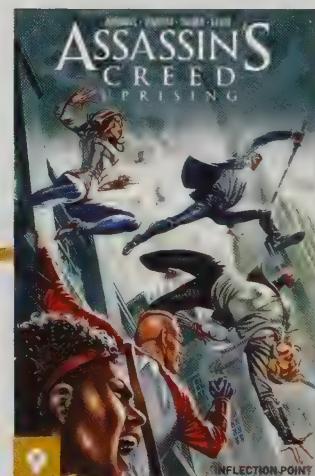
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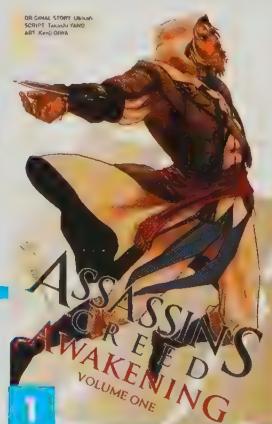


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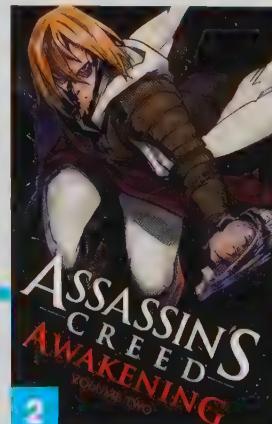


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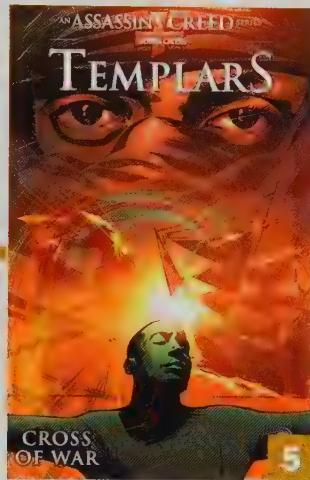
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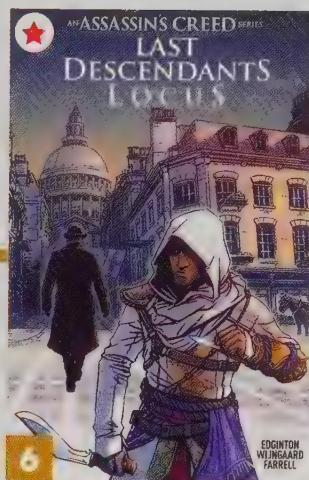
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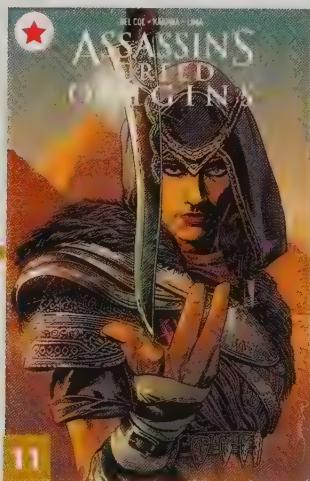
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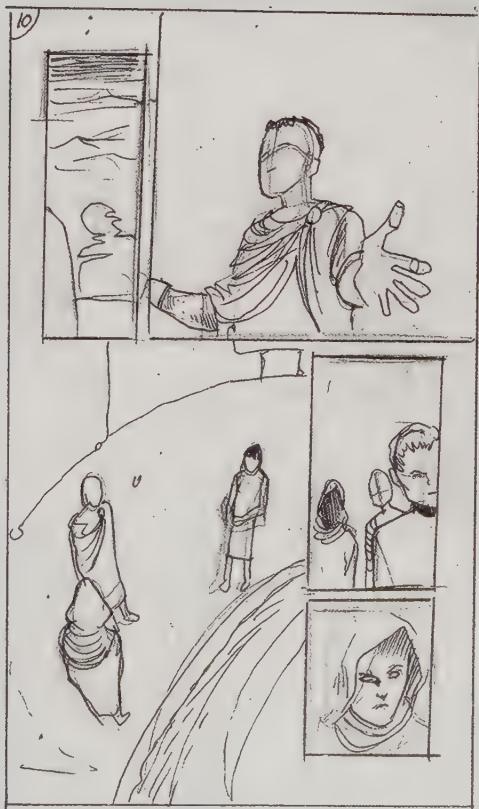
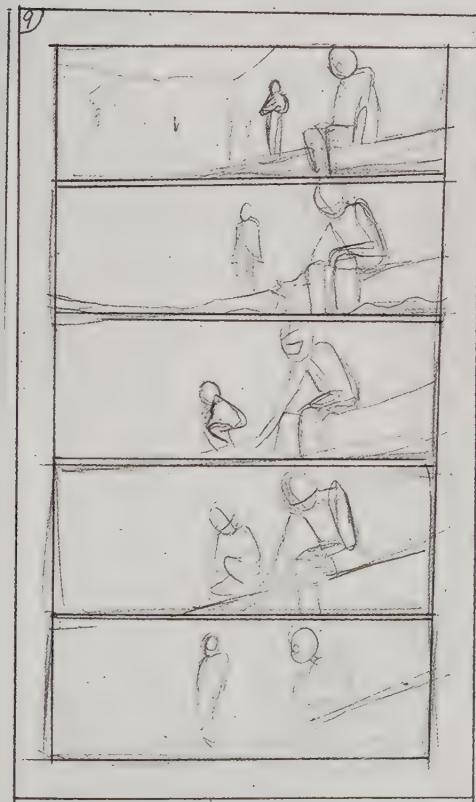
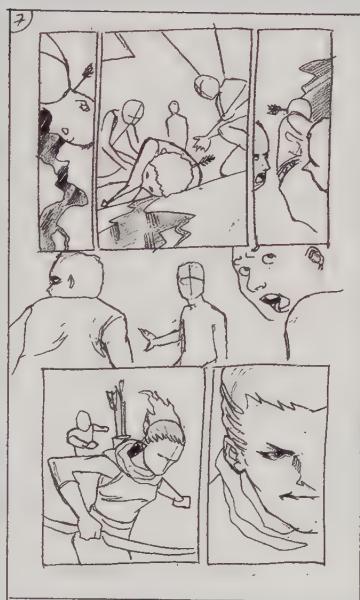
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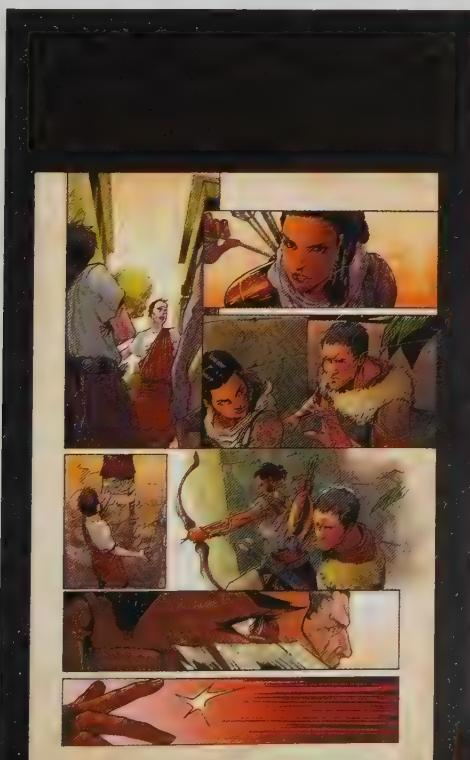
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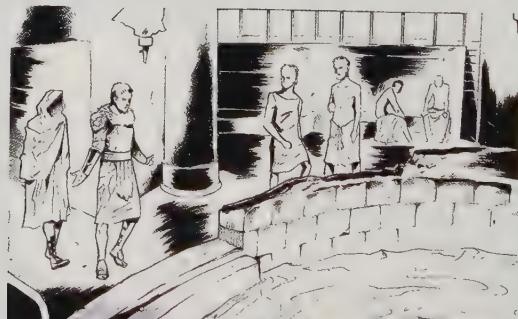


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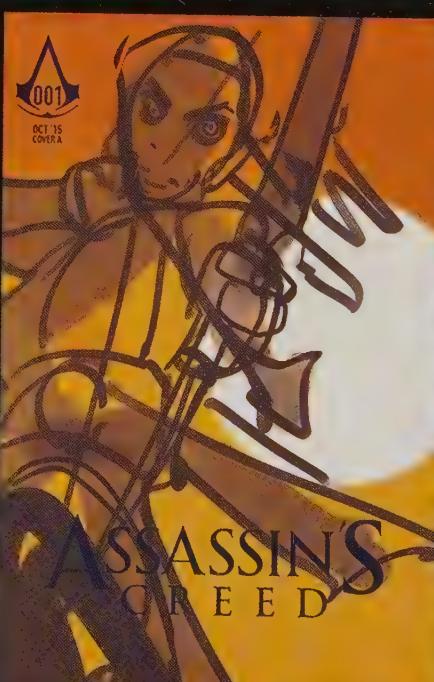
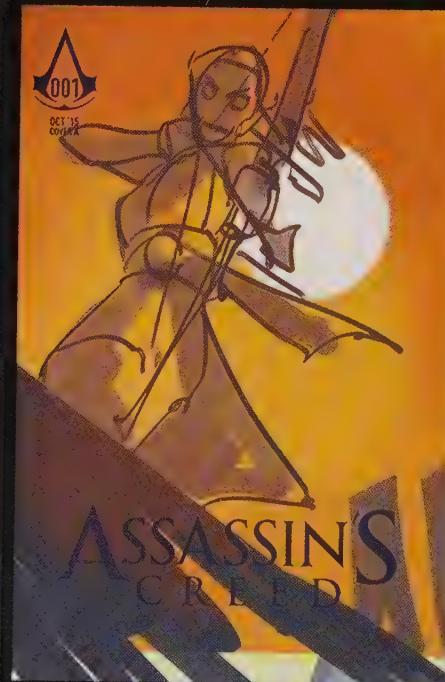
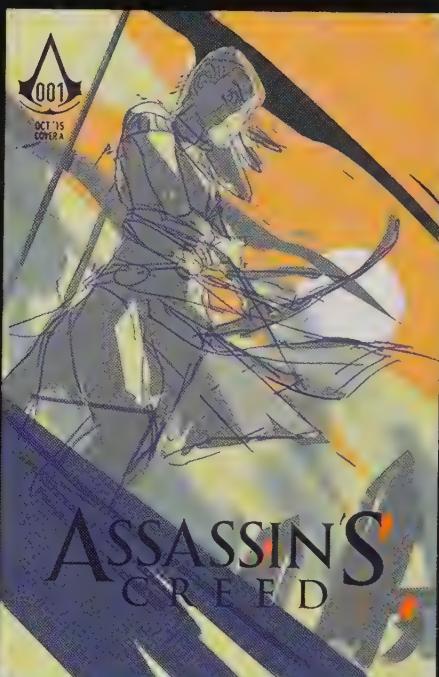
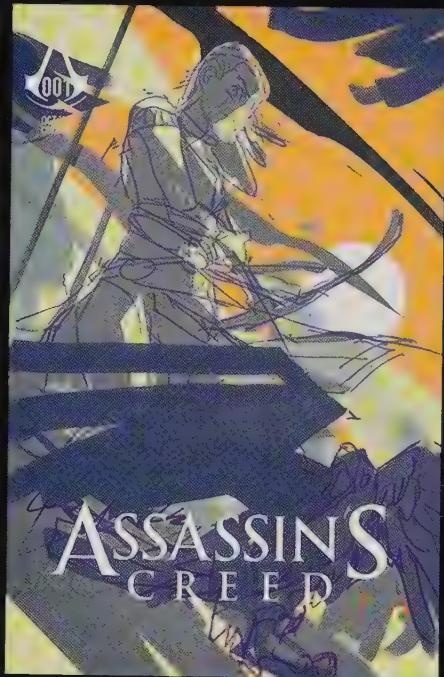
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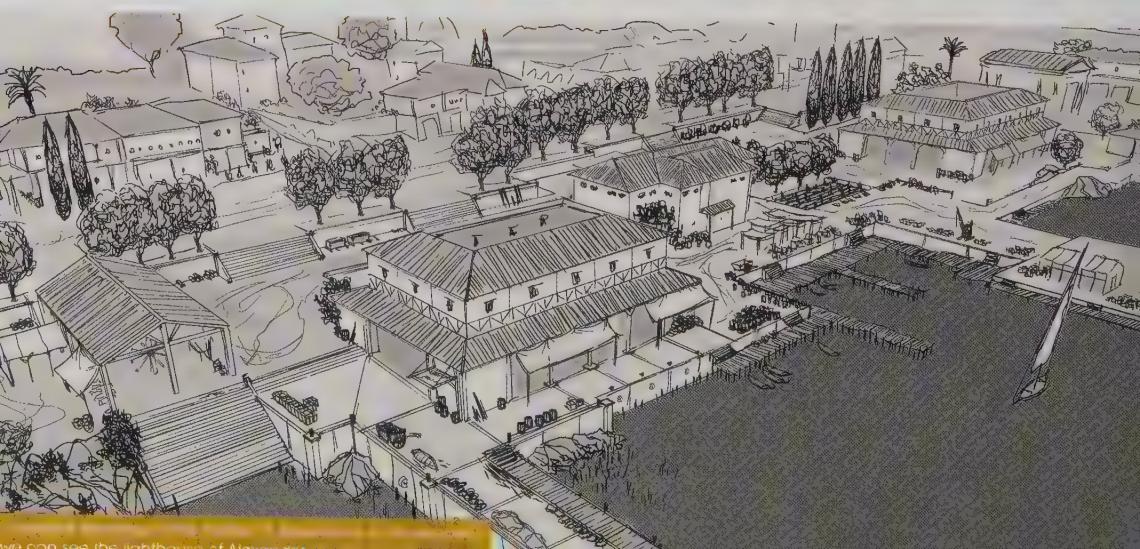
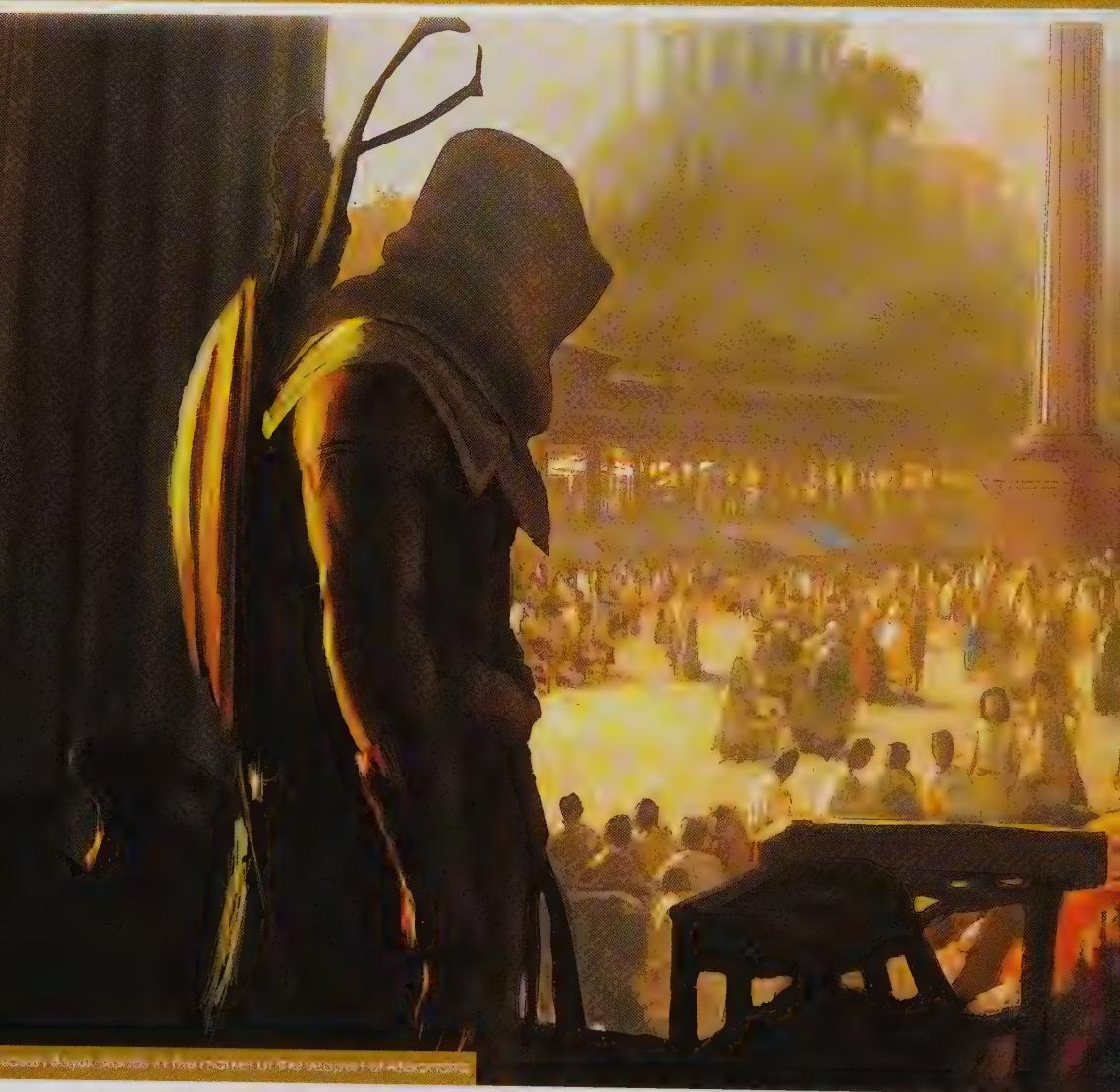
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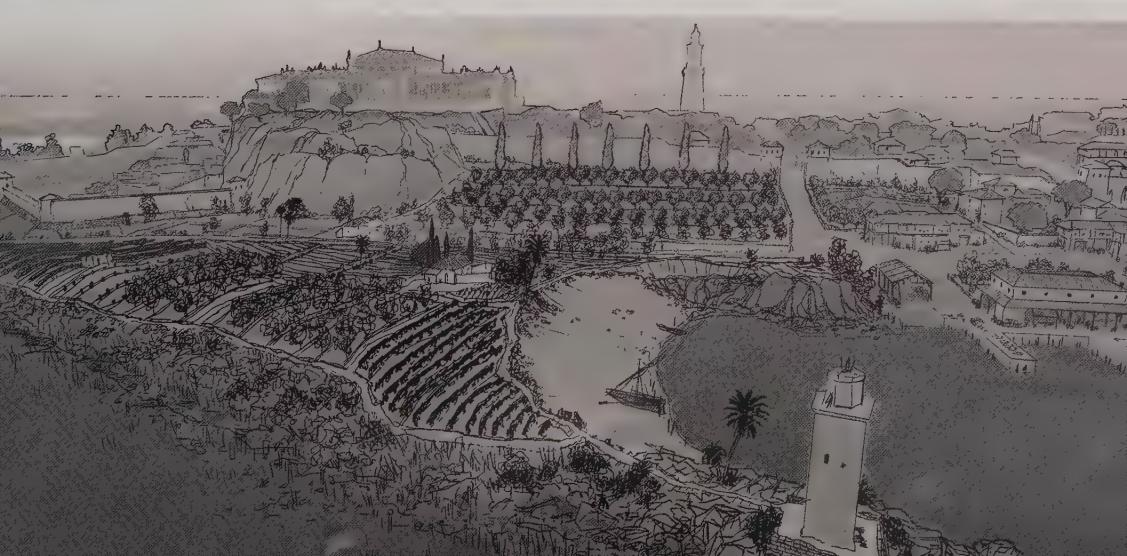




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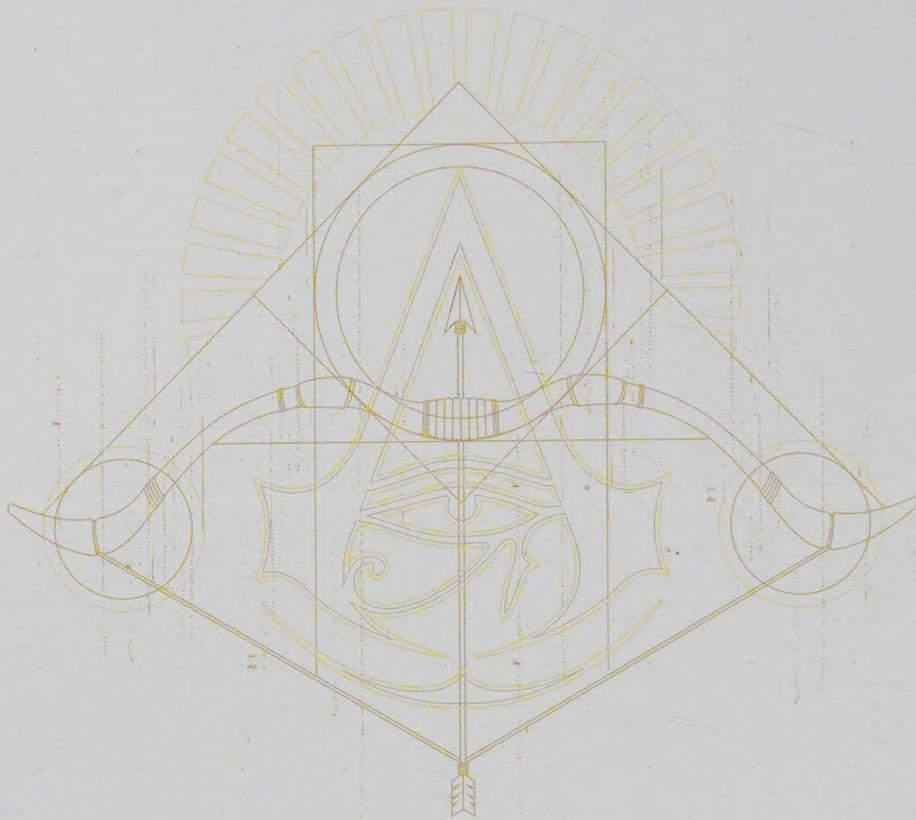
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> ANTHONY DEL COL

> WRITER

Anthony Del Col is a Canadian writer and the co-creator of the acclaimed comic series *Kill Shakespeare*, which has been nominated for Harvey and Joe Shuster Awards. The series has also been adapted into a stage show, board game and is currently in development for television. He is also the co-writer of *Assassin's Creed* (Titan), *Sherlock Holmes Vs Harry Houdini*, and the creator and writer of the 2017 series *Nancy Drew & the Hardy Boys: The Big Lie*.

> PJ KAIOWA

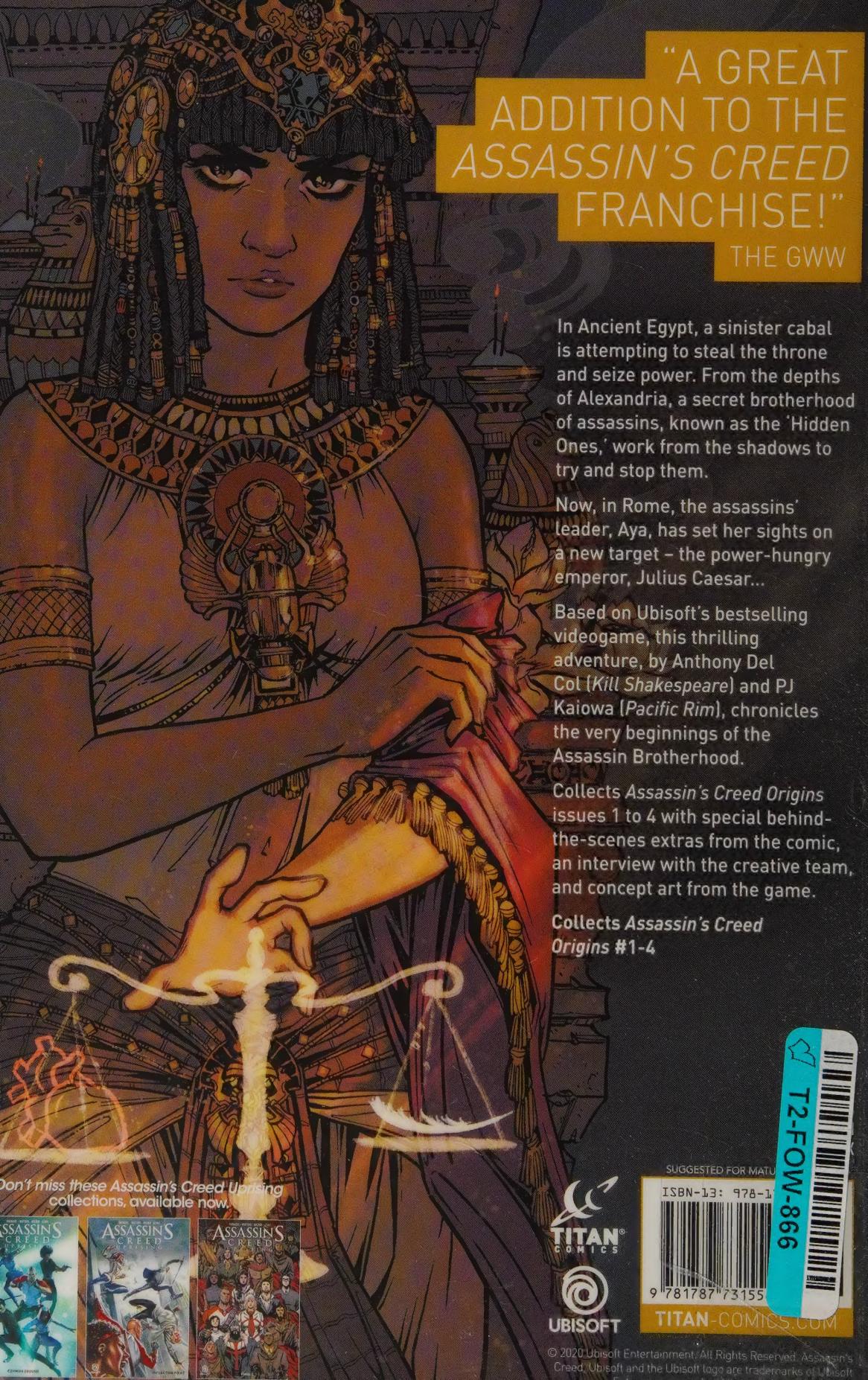
> ARTIST

PJ Kaiowa is a Brazilian illustrator, comic book artist, storyboard artist and art director. His published works include *How to Pass as Human*, *Pacific Rim*, and *Evil Dead*, among others. He is the author of the self-published comic book *Carnívora*.

> DIJJO LIMA

> COLORIST

Dijjo Lima is a Brazilian colorist, designer, and art director with a career spanning over twenty years, who has put his many talents to excellent use on titles such as *Doc Savage: The Spider's Web*, *Vampirella*, and *The Deciders*. His Titan Comics work includes *Doctor Who*, *Torchwood*, *The Mummy*, and *Assassin's Creed*.



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